Museum Association QUARTERLY

Los Angeles County Museum / volume 15, number 1, winter 1958-59

Homage to the Llama - Coy Collection - Guatemala

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The QUARTERLY *of the Los Angeles County Museum. Volume 15, Number 1.*

THE EYES of modern man are fixed upon the stars. Through the ingenious mechanics of rocketry, the moon, Mars, Venus and other planetary systems seem within our eventual grasp. Even the icy distances of interstellar space may soon be negotiable.

Yet, though we cannot underestimate the importance of space and the nuclear sciences, those branches of learning which are hurtling us upward and outward into a fantastic new era, still, we must keep in perspective the vital importance to man of certain of the less glamorous but nonetheless vital "natural sciences" —such areas as anthropology, geology, paleontology, and various branches of the biologic disciplines.

Beyond the moon there will always be Mars; beyond Mars, Jupiter; and beyond Jupiter, the challenge of never-ending solar systems and galaxies. Yet no matter how many new "places" he explores, man will never travel far enough or fast enough to outdistance an intriguing laboratory problem that is always with him—a problem which he must solve whether he be on Earth or on Ganymede: the riddle of what he really is.

This self-searching of man and his natural environs is as ancient as Aristotle's dictum, *"know thyself."* And in this search the many branches of natural science are the faithful trackers—following the trail in the laboratories of independent researchers, hospitals, foundations and universities, and recording the growing and continuous chain of evidence in America's museums.

Man needs to understand himself and his environment. And the ever-increasing complexity of future civilizations will only serve to underscore this need.

A Message from Norman S. Topping

President

University of Southern California

Pre-Historic Peruvian Pottery at Los Angeles County Museum

By R. M. Ariss
Curator of Anthropology

OFTEN the past history of a people whose civilization has been altered by cultural change may be recovered in part through the discovery of a vase, a jar or seemingly useless objects of worked stone, bone or metal. A way of life otherwise unknown anthropologically might be at least inferred by the painting or modeling on a pottery vessel.

Highland cultures twice overran the Peruvian scene; the first was the Tiahuanaco tradition of the Bolivian highlands which spread to north coastal Peru between 800 and 1000 A.D. In later times, the Inca expansion from the central highlands included the area from Ecuador on the north to northern Chile on the south. Finally, the Spanish conquered the area in 1533.

Pre-Spanish culture centers in aboriginal Peru consisted of four general groupings: (see Map for place names and cultural locations) north and south in both coast and highland areas. Art styles in coastal ceramics (Mochica, Chimu) were predominantly representational. South coastal art (Nazca) did not emphasize modeling, but it was exuberant in the use of conventionalized figures and extensive color. South highland art (Tiahuanaco) emphasized stone carving and painting. Inca art styles showed a Tiahuanacan influence upon styles which originated in the central highland area about Cuzco, the Inca capital.

"Mochica" designates a culture centering in north coastal Peru. Opinions on the dating of Early Mochica range from early A.D. to as late as 1000 A.D. A combination of ceramic traditions such as Cupisnique, Salinar and Viru Negative contributed to the Mochica pattern. Mochica ceramics are of great value anthropologically because they show many concrete details of the life of those times. (See Plate 1, "No. 3" and Plate 2, "No. 8"). Bodily appearance is graphically recorded as well as bodily mutilations and surgical practices. The stirrup (a handle or spout) is characteristically present in fifty per cent of all Mochica pieces. Painted wares were less representational than the modeled vessels. (See Plate 3, "No. 4"). The pottery was mold-made from an even paste, fired either in a reducing or an oxidizing atmosphere to obtain black or reddish surfaces respectively.

Besides the ceramic achievement, this culture attained a greatness in social organization that enabled the construction of roads, aqueducts and irrigation canals. Although there

were no extensive cities, temples and palaces were built on platforms. Houses were well built and there were walled fortifications. A great variety of textiles was loomed. Metallurgy was advanced to the point of reduction of ores with gold, silver, copper and lead in use.

In the Ica and Nazca valleys of south coastal Peru in the middle period of aboriginal times arose the Nazca, a culture of rather prosperous and artistic agriculturists. Temporally, Nazca culture lies between the earlier Chavín, (ca. 500 B.C.) and the later Coast Tiahuanaco, (ca. 700 A.D.). Little outside influence was present in the development of this culture until the Tiahuanaco expansion absorbed it in the 700's A.D. Nazca ceramics were made by the coiling method and are distinctive because of their form, color and designs. (See Plate 4, "No. 18", Plate 5, "No. 2" and Plate 6, "No. 1"). As well as ceramics, textile arts were outstanding among these people as an expression of their leisure activities. (See Plate 7, "No. 24") No village sites are known, although adobe brick terraces have been found. Population was probably slight and social organization weak in this culture. Longitudinal deformation of heads was practiced as revealed by the burials in which were included grave offerings. Lack of great public buildings may indicate a democratic social organization without either class distinctions or rigid political controls.

In the south coastal area the valleys are smaller with less area for agriculture. There were several cultural variants in the irrigated valleys grouped as Ica and which formed politically the Chincha Empire, an entity that was conquered and incorporated into the Inca Empire in the late 1400's. Plate 8, "No. 12" shows an Ica silver cup.

The Tiahuanaco ceramic tradition originated in the southern highland area of Peru and Bolivia between 700 and 1000 A.D., reaching as far north as north coastal Peru. At this time Tiahuanaco culture came into contact with Mochica in the north and Nazca in the south coastal area, absorbing the latter

Plate 1. Mochica portrait vessel of a seated man.

Plate 2. Mochica frog effigy vessel.

Plate 3. Mochica painted stirrup vessel.

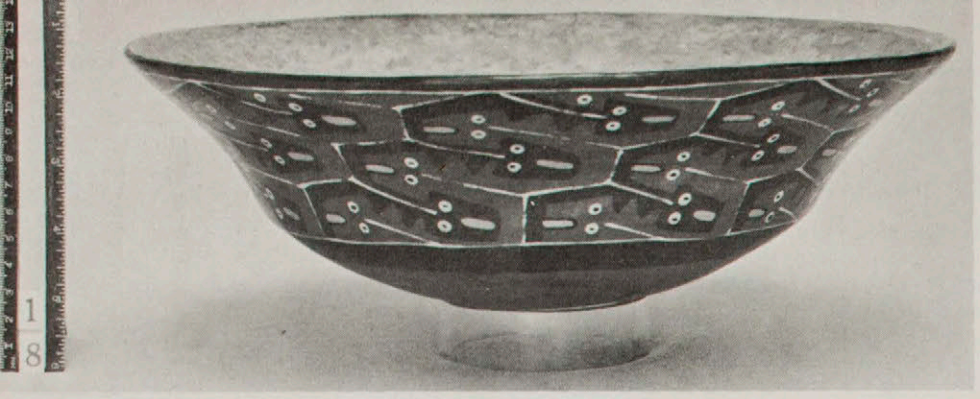


Plate 4. Nazca polychrome bowl.

Plate 5. Nazca polychrome effigy vessel.

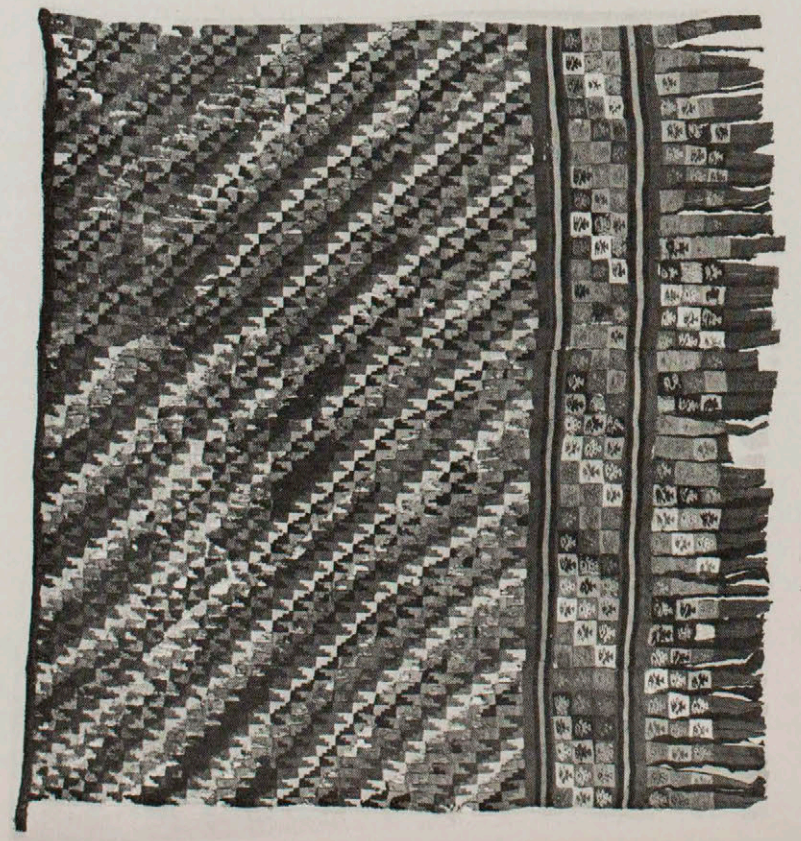
Plate 6. Nazca stirrup spout vessel.

Plate 8. Ica silver cup.

culture, but little affecting the former. In its highland center of origin, Tiahuanaco culture is represented by a massive but beautifully worked stone monumental architecture. As the coast ceramic pattern does not seem to have been accompanied by Tiahuanaco stone carving or masonry techniques, it has been suggested that religious cult spread carried pottery design traditions along with it. (See Plate 9, "No. 9," Plate 10, "No. 14" and Plate 11, "No. 11").

North coastal Chimu culture represented a fusion of Mochican, north highland and Inca tendencies. Chimu ceramics were mold-made, usually black in color, but occasionally red, with relief, incising, modeling or appliqué figures. (See Plate 12, "No. 15," Plate 13, "No. 13" and Plate 14, "No. 6"). The Tiahuanaco expansion may have influenced this culture; it is also likely that northern Mochica outliers maintained cultural identity and thus contributed to the Chimu pattern in later pre-Spanish times. Chimu times were those of great increase of population, complex social organization, extensive walled cities and of irrigation networks as indicated both by Inca tradition and archeological excavation. Copper, gold, silver, and bronze work were outstanding. Work in wood, shell, and bone was well developed as was that in textile arts. Designs applied to clay walls seem to have been originally derived from textile patterns.

Plate 7. Nazca slit tapestry robe.



The Chancay was a central coastal culture found in Ancon and Rimac Valley sites in the neighborhood of Lima. Chancay ceramic style was contemporaneous with Inca and Chimu around 1200 to 1300 A.D. Chancay independence of style is of interest, as the Inca advance was then absorbing other cultures and introducing its own pottery styles into the conquered areas. Chancay pottery is of either a black or brown design on a white background. Typical is an elongated vessel with a face painted on it. (See Plate 15, "No. 17").

The Inca Empire extended from present day Ecuador to central Chile at the time of the arrival of the Spaniards in 1532. Inca expansion probably began in the 1200's A.D. from Cuzco in the central Peruvian highland area. Inca objects are found widespread in the upper archeological deposits of this whole area, verifying the expansion as reported by the Inca themselves and as the Spaniards related from their observations. Political and military organization were the outstanding achievements of the Inca-led peoples. Engineering, however, was also of a high order, as is indicated by their bridges, roads and buildings. There were, for example, seven styles of masonry known to the Incas; they made durable but plain structures in mortarless, fitted blocks of crystalline rock. Weaving techniques were well developed as were woodworking and metallurgical processes.

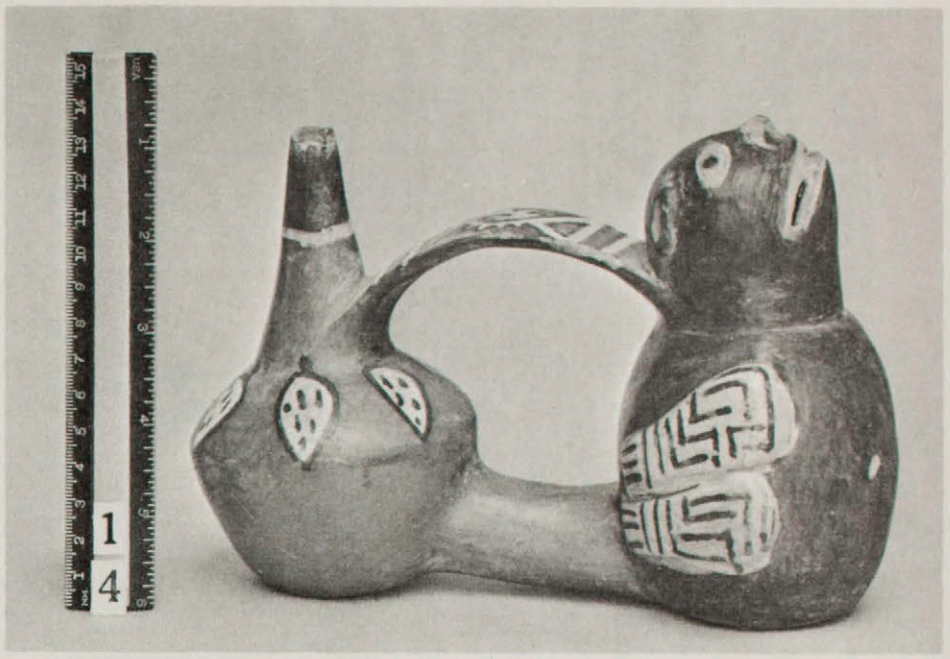


Plate 10. Coast Tiahuanaco animal effigy vessel.

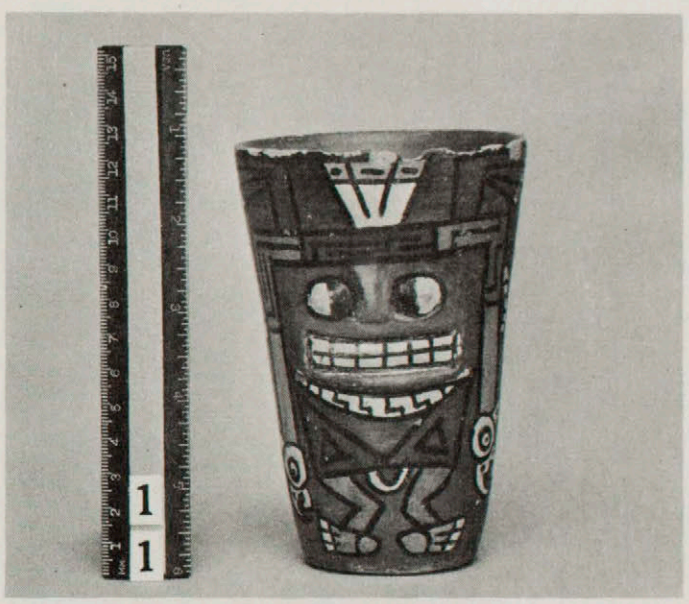


Plate 11. Coast Tiahuanaco pottery goblet.

Plate 9. Coast Tiahuanaco human effigy vessel.

Plate 12. Chimu llama head effigy vessel.

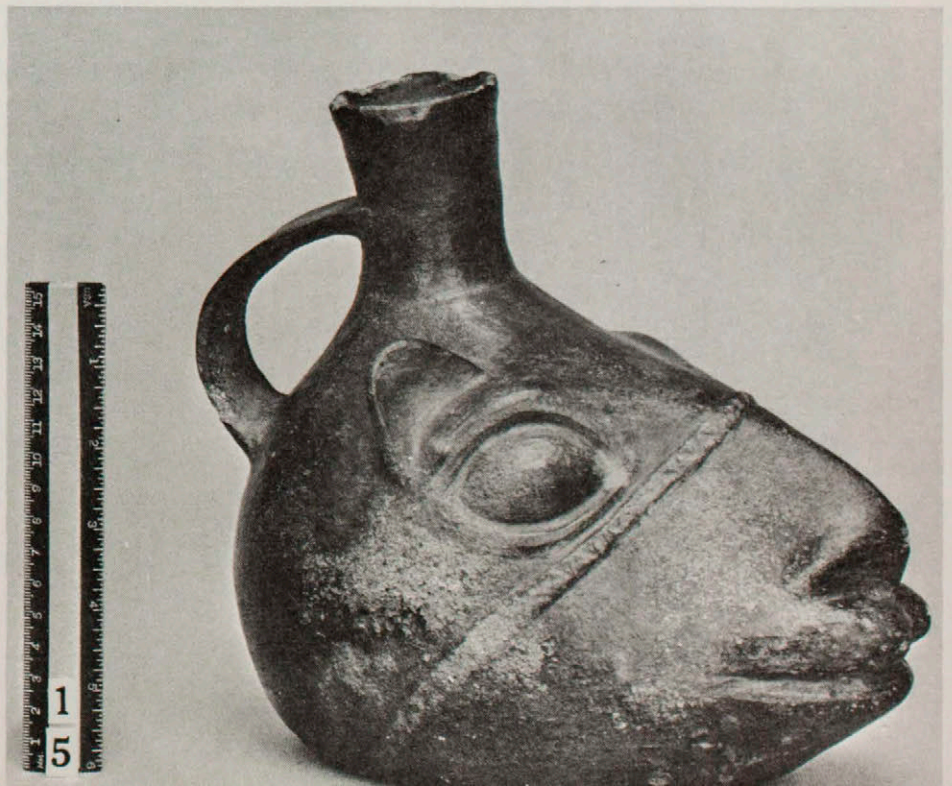


Plate 13. Chimu stirrup spout vessel depicting a raft.

Plate 14. Chimu whistling jar.

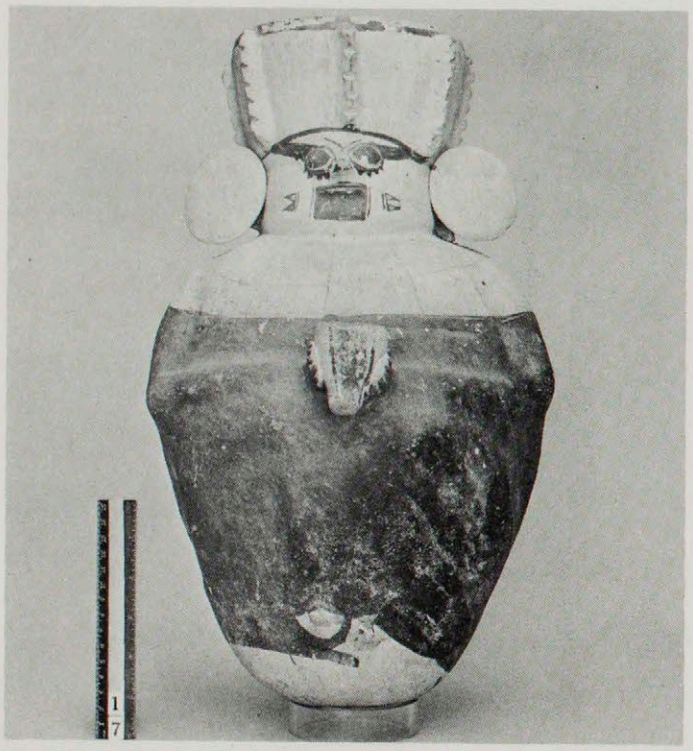


Plate 15. Chancay human effigy vessel.

Plate 16. Inca amphora-style vessel.

Inca ceramic styles are easily recognized. Characteristic are the aryballus jars (an amphora style vessel) as illustrated in Plate 16, "No. 16." Also typical are two-handled dishes, pottery braziers and handled jars. Wooden goblets were also in use. (See Plate 17, "No. 7"). Inca pottery design was blended with various localized styles, again indicating the wide spread of Inca cultural influence. For instance, the conquered Chimu people were utilized as a pottery-making occupational group.

Within the last two years the Los Angeles County Museum Peruvian archeological collections have been notably increased in objects from Mochica, Tiahuanaco, Ica, Nazca, Chancay, Chimu and Inca cultures. The largest collection, lent by Mr. and Mrs. Edward Coy of the U.S. Diplomatic Service, is rich in Chancay materials such as small figurines and effigy jars. This collection has been on exhibit at the Museum since the summer of 1957. Through the courtesy of Mr. Richard C. Harris, a devotee of Peruvian prehistory, Mrs. Elena Goodale, Mrs. Manuel Ayulo, wife of the former Peruvian Consul in Los Angeles, Mrs. Nelbert Chouinard and Miss Elizabeth J. Harris, we now have many additional fine examples of jars, textiles, goblets and other handicraft illustrating pre-Spanish Peruvian cultures.

Plate 17. Inca wooden goblet.

Staff Members' Holiday

THE FACT that they were almost stranded in the wilds of a Cambodian jungle did not daunt world-travelers Mrs. Dorothy W. Weatherhead, Education Advisor, and Miss Gretchen Sibley, Zoology Instructor. Nor did the fact that they were enjoying a well-earned vacation prevent them from spending much of it collecting educational materials for the Museum. Actually, as a recent interview concerning the airborne summer holiday revealed, their connection with the Museum was mutually beneficial. They accomplished their goal of augmenting their background for Museum work, and in so doing had a remarkably exciting time.

When Mr. Sam Bowlby, Vice President of the Shell Oil Company and also Chairman of the Advisory Board of the Southern California Science Fair, learned that Miss Sibley, Executive Director of the Fair, was planning the trip, he arranged for Shell personnel to meet her and Mrs. Weatherhead wherever they stopped.

"We visited twelve countries," Mrs. Weatherhead reminisced, "and everywhere we went the Shell representatives briefed us on the local conditions, customs, and history. They provided transportation . . . they waited on us . . . they entertained us. At times their wonderful hospitality left us quite breathless."

But the goal of the trip to the Orient was, after all, a serious one. In Japan, besides visiting museums, shrines and temples, they studied Japanese art and handcraft methods. Here they started their search for fascinating objects to enliven Los Angeles classrooms: additions to the Museum Lending Service to Schools. By the time they reached home, their collection included hundreds of color slides of historic spots, art objects, people, and customs; primitive weaving, textiles, and dolls from the various countries to illustrate native dress; carvings from Japan, Bali and India; a Tibetan prayer wheel and a drum made of yaks' horn and hide.

In Bangkok, they renewed their acquaintanceship with Mr. Pricha Amatykul, Director of the Science Society of Thailand. "Mr. Amatykul had come to Los Angeles in the spring to observe our Science Fair," explained Miss Sibley, "and of course we'd arranged visits to our schools. I must say he returned the compliment handsomely!" He escorted the educators to universities and scientific institutions, and also showed them native zoological and biological specimens.

Their early morning flight from Bangkok to

Tibetan children, Darjeeling Market, India.

see the famous temple of Ankor Wat and the ruins of Ankor Thom in Cambodia was casual, to say the least, recalled Mrs. Weatherhead. "The pilots of our small plane were passing the bottle around freely," she said, "but they were so competent we weren't nervous."

However, after covering the temple and ruins thoroughly and getting color photos of the wild jungle background, the travelers ran into trouble. When their plane returned that afternoon, landing on a dirt strip scarcely wider than the road, the French agent informed them that there was one passenger too many for the trip. Only one of the ladies could go!

Unable to sway him, they announced, "Then we'll both stay!" But they had had no intention of remaining overnight, as there had been Communist disturbances in the area. The plane's engines roared; the steps were rolled away.

"What if we're marooned here?" they asked one another. "We could just disappear. Others have!" Hastily they decided, "One of us must go back and get the other out!"

Mrs. Weatherhead was elected. She signaled her change of mind and ran back to the plane. The door opened and two pairs of strong arms reached down and swung her bodily in. The interior of the plane presented one more problem. "There was nowhere to sit," she sighed, "but eventually someone made room."

Miss Sibley spent the night in the hotel, a huge structure with a total of eight guests, only two of whom spoke English. "I couldn't lock my door," she related. "Fortunately it wasn't until I returned to Los Angeles that I learned from a friend that eighteen people had been killed a few months before in that hotel!"

Thanks to Mrs. Weatherhead, wires arrived promptly from Shell Oil Company executives and from the Director of Australian Airlines, and were effective in getting Miss Sibley back to Bangkok the next day.

Recovered from their ordeal, they flew on to Singapore, and now they recalled particularly the pleasure of visiting the marine aquarium and the unusual sight of live specimens from the waters of the South Pacific and the Malay Peninsula. Their itinerary included Bali and the described with delight the religious festivals there. Among other sights mentioned enthusiastically were Buddhist relics 2500 years old in Sarnath and the colorful costumes in Jaipur. "But the places we talk about most are Kasmir, and Darjeeling, so close to Tibet," agreed the two. "And we'll never forget the hill towns in the Himalayas, with their views of Mt. Everest. And Istanbul! The whole city was getting its face lifted. Our favorite piece of reconstruction was the Mosque of Kaariye—a gem, with the most beautiful mosaics imaginable."

Gretchen Sibley and Joyce Weatherhead at the Amber Palace, Jaipur, India.

After having flown 30,000 miles, they had their first accident in a bus near Delphi in Greece. "We were taking the steep mountain curves at quite a clip," said Miss Sibley, "when we collided head on with another bus. Glass was shattered, but luckily no one was hurt."

"We'd stopped just two feet short from the brink of a 1000 foot drop," added Mrs. Weatherhead.

Everywhere they had gone, people had spoken to them in English. Until they got to England. "Imagine our surprise," said Miss Sibley, "to hear the guide on our London bus tour speaking French!"

After covering the art and science museums in London, the friends headed for home. "We'd had enough traveling for the moment," they admitted. But that this was only a beginning they made clear. Now they are deep in plans for a similar flight to South America next summer. "After that we hope to do the Mediterranean countries and the Near East."

Expedition to Clipperton Island

by Kenneth E. Stager
Curator of Ornithology and Mammalogy

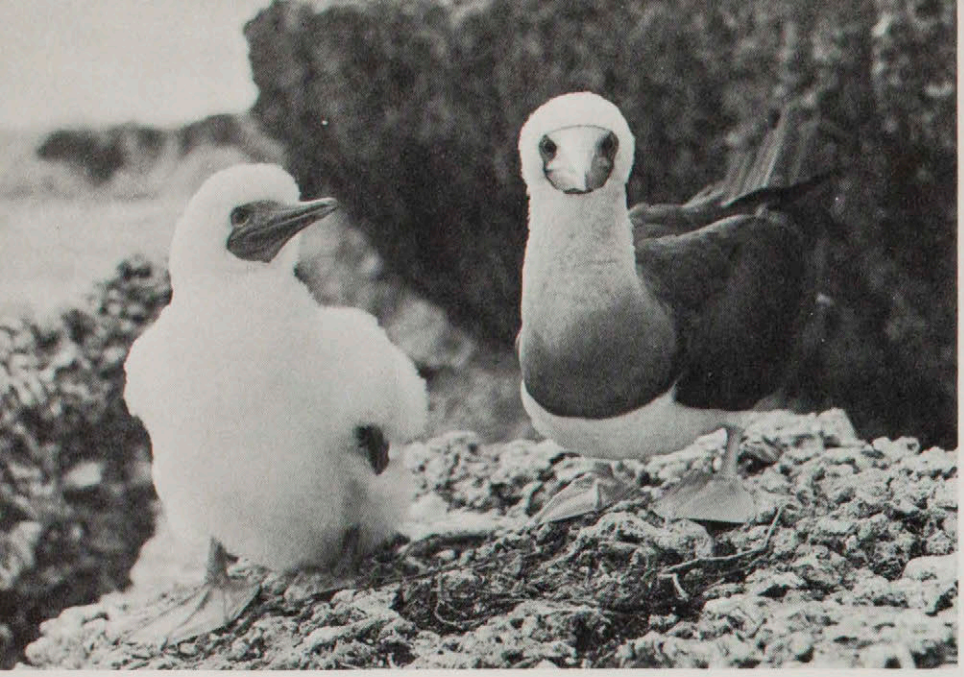
As a result of my interest and studies of the bird life of the islands in the eastern Pacific Ocean, I was asked to serve as ornithologist of the Clipperton shore party. Composed of thirteen scientists and technicians, the group was sent to Clipperton by the Scripps Institution of Oceanography of La Jolla as an adjunct to its International Geophysical Year "Doldrums" expedition. The main purpose of the expedition was to measure the equatorial counter current.

Clipperton Island, one of the least known islands of the eastern Pacific Ocean, lies 10° north of the equator, and 1800 miles west of Panama. It is best described as being the most easterly true coral atoll in the Pacific. The closest landfall on the American continent is Acapulco, Mexico, 675 miles to the northeast.

The tiny, doughnut-shaped island is only two miles in diameter and, with the exception of an 80 foot high volcanic pinnacle at one end, rises only 15 feet above sea level. Except for the volcanic pinnacle, the island is composed of coral sandstone; it is covered with the creeping vines of the goatsfoot morning glory, and groves of coco palm trees. The waters of the land-locked lagoon in the center are fresh enough to drink.

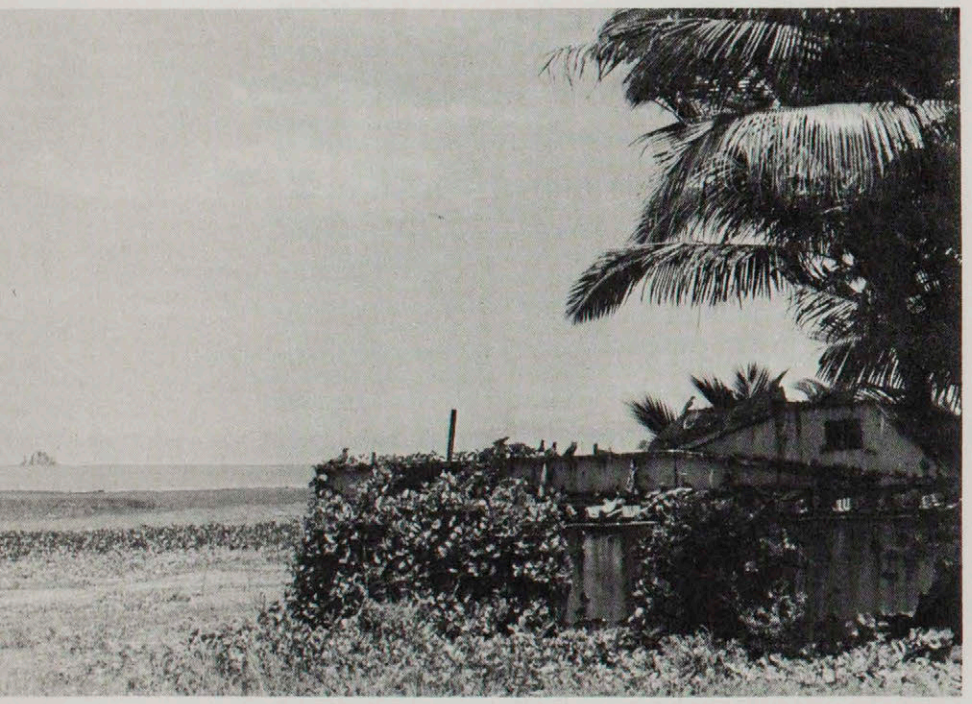
Possession of this remote atoll was disputed by France and Mexico for many years, and it was not until 1930 that Italy, acting as an international arbitrator, awarded it to France which holds it today as part of French Oceania. The atoll was named by Captain Cook in honor of the British mutineer and pirate, John Clipperton, who used the island as his base of operations between 1704 and 1712. Though little known, the island presents a vivid history of shipwrecks, buried treasure, a forgotten garrison of Mexican soldiers, every man of whom died of scurvy or was eaten by sharks, the murder of a brutal lighthouse keeper, piracy on the high seas, and military occupation by Mexico, Japan and the United States.

Our shore party was landed on Clipperton from the research vessel, "Spencer F. Baird,"



Young and adult brown boobies on Clipperton Island.

One of the few fairy terns left on the island.



World War II amphibious tractor or "Alligator," vine covered and rusted away. Now a nesting site for terns out of reach of predatory pigs. View is looking across atoll lagoon towards "Clipperton Rock."

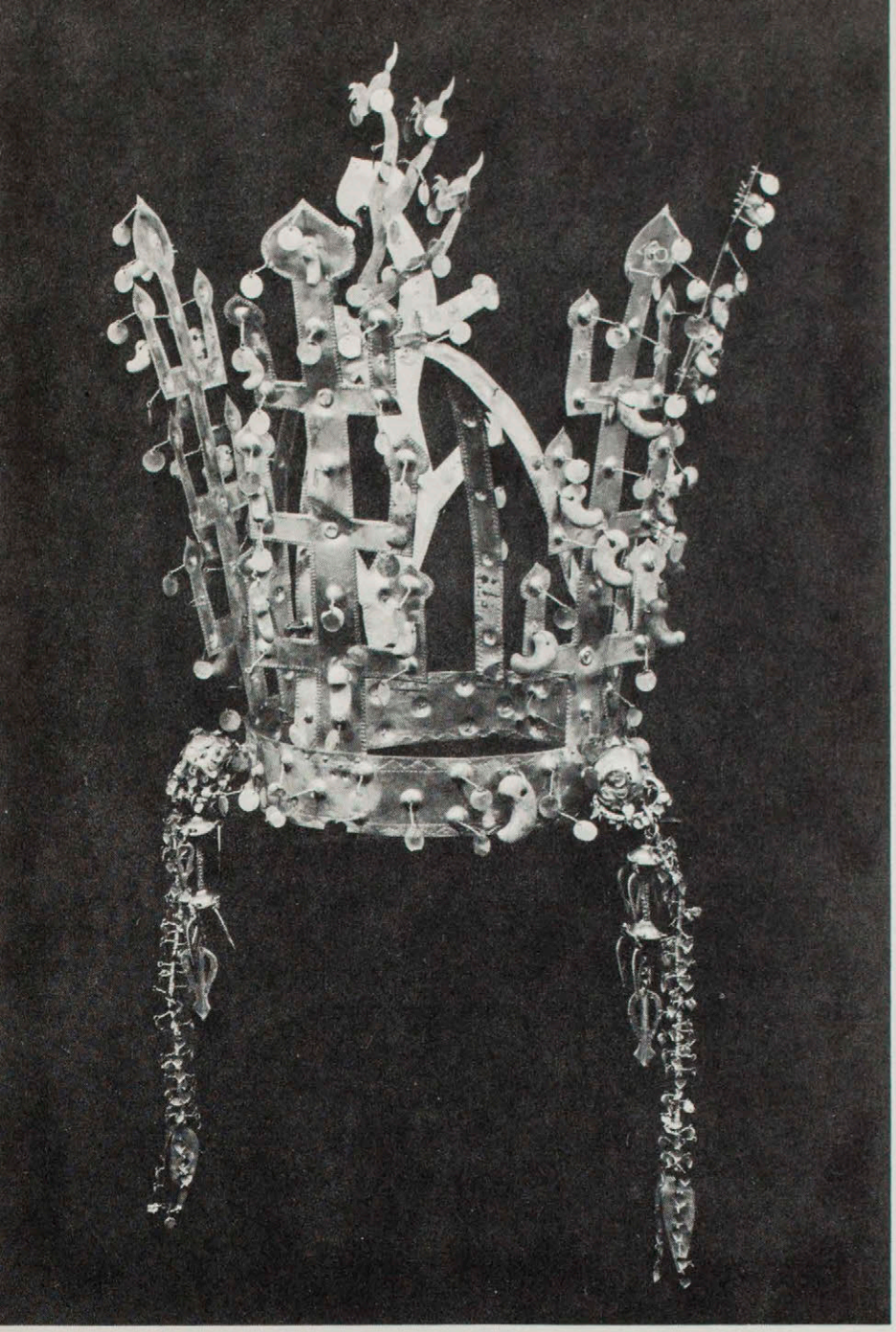
on the morning of August 6, 1958, and remained on the atoll until August 26th. Early accounts of the bird life of the island had repeatedly mentioned the colonies of thousands of sea birds of several species which used this atoll as their breeding ground. Upon our arrival, however, it soon became apparent that something had happened to the tremendous bird populations, as only a few hundred birds of various species of terns and boobies were in evidence. We soon found our answer—the island was swarming with domestic pigs which had been left by some earlier occupants of the island and now roamed the island in wild bands! The ground-nesting birds had fallen prey to these feral pigs and no young birds or eggs were safe from the pigs' rooting depredations.

I immediately launched a one-man war against the pigs of Clipperton and by using sound infantry combat tactics and a bit of pig psychology—which consisted of asking the question of, "if I were a pig, where would I hide?"—I managed to completely liquidate the pig population of the island. The final score was 58 pigs of all shapes, sizes and colors. The end of my twenty-day sojourn on Clipperton found the island restored as an important breeding site for the oceanic birds of the eastern Pacific, completely free from the depredations of pigs.

The combined results of investigations pursued by the specialists of the Clipperton field party have provided the first comprehensive understanding of the biology of this remote island.

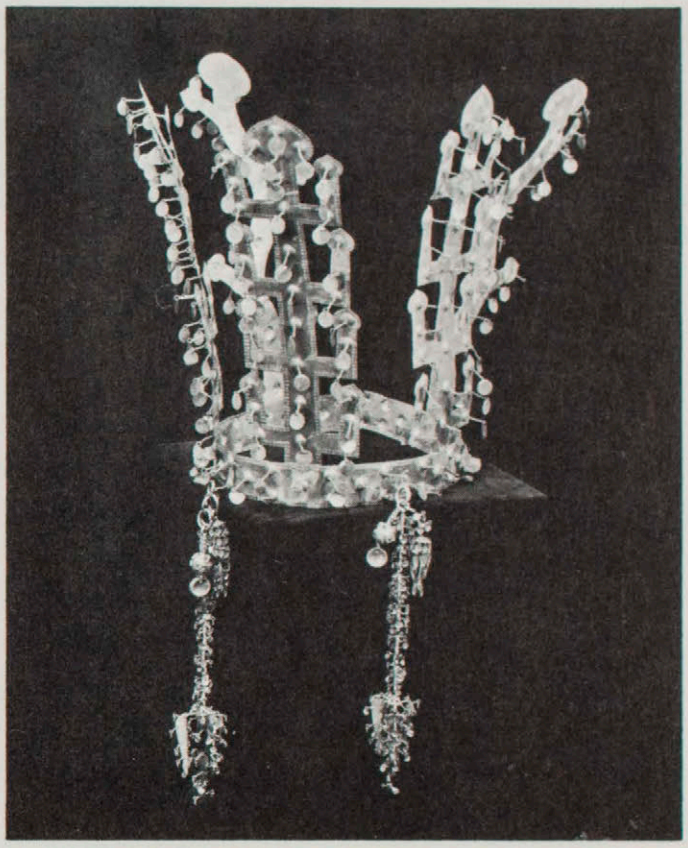
Ornithological results included a careful census of all breeding bird colonies, ecological and behavior studies, and a collection of specimens of all species of birds occurring on the island. This latter activity resulted in the recording of sixteen species not previously known to occur there.

With the completion of the work on Clipperton, the Science Division, Los Angeles County Museum, can now add one more far-flung outpost to its rapidly growing list of research areas.



Crown with two ear pendants, gold. Excavated from the Lucky Phoenix Tomb, Kyongju. Crown, H. 12⅛"; D. 7¼". Pendants, L. 9¾". Old Silla dynasty, 5th-6th century. National Museum of Korea.

Crown with two ear pendants. Gold with glass bead ornaments. Excavated from the Gold Bell Tomb, Kyongju. Crown, H. 10¾"; D. 6 15/16". Pendants, L. 7¾". Old Silla dynasty, 5th-6th century. National Museum of Korea.



Korean National Treasures in Los Angeles

J. LeRoy Davidson
Professor of the History of Art
Claremont Graduate School

THE museum visitor who takes advantage of the exhibition of Korean National Treasures will see examples of one of the few great arts which is not adequately represented in American collections. The opportunity of seeing the panoramic sweep of Korean art is not likely to be offered the American public again in this generation—perhaps never again.

Great collections of Asian art in private hands and in museums have made large segments of our population moderately well acquainted with the arts of China, India, Japan and Southeast Asia. In this wide acceptance of things Asian it is startling to realize how insignificant a part has been given to Korea. Even to those with a more than rudimentary knowledge of Asian art, Korea has remained a shadowy area northeast of China. The reasons for this are not obscure. Between 1910 and the last war the country was under Japanese domination and Japan followed two policies which resulted in the limiting of our knowledge of Korea and Korean culture. First, the Japanese discouraged the travel of foreigners; second, they forbade quite rigidly the export of any important art objects from that captive country. As a result, the only Ko-

Vessel shaped as mounted horseman. Gray stoneware. Excavated from the Gold Bell Tomb, Kyongju. H. 9⅜"; L. 11½". Old Silla dynasty, 5th-6th century. National Museum of Korea.

rean arts to reach the West were ceramics and a few minor paintings. In many ways the export policy imposed by the Japanese was an enlightened one, being based on their own strict laws regarding the export of great works of art from their own country. Nevertheless, abroad, the prestige of Korean art suffered simply because of its unavailability.

In Korea meanwhile, the Japanese carried on an extensive program of excavations that led to the discovery of many magnificent works from the early periods. Some of these finds were unique; others related to the great art of China—many of them actually having been manufactured in that country. Though superb reports of these discoveries were published and made known to Western scholars, the objects themselves were carefully preserved in the museums of Korea. Because it will enable us to see many of these previously sequestered treasures, the exhibition opening at the Los Angeles County Museum on January 28 is an event of major importance. This traveling exhibition is the first in the United States that will make it possible to see the extensive contribution the Koreans have made to the world of art.

This exhibition (already shown at the National Gallery in Washington; the Museum of Fine Arts, Boston; the Metropolitan Museum of Art, New York; and other major institutions of art) offers an excellent cross section of Korean art. The earliest example shown in the collection dates from the time of the Han Dynasty (206 B.C.-221 A.D.), when China controlled Korea. Many tombs of this period have been excavated and from them great quantities of art objects have been recovered. From these graves we see that much of the art of this period was imported from China; objects like the lavishly decorated lacquer containers from Ssuchuan in the far southwest of the Chinese empire. Jades and carvings, bronze mirrors and gold jewelry show how at this time the ruling classes, some perhaps the Chinese administrators themselves, were dependent on the culture to the south. A single example of Chinese production appears in the exhibition, but that piece is one of the most exquisite finds of the early period—a gold buckle, inlaid with turquoise and covered with an intricate design of dragons, executed in the enormously difficult technique of granulation. In this technique, thin gold wire was laid against the heavier gold of the buckle and fused through careful gradations of heat. Additional *richesse* was added by filigree work and turquoise. All the splendor of the Han empire, which spread from Turkestan to Korea, is reflected in miniature in this bit of elaborate jewelry.

Under Chinese rule, three native Korean states began to assert their independence and in 313 the foreign rulers were ousted from the peninsula. The small but powerful kingdom of Silla which arose in the southeast evidently preserved a culture which antedated that imported from China in the first and second centuries, although the tangible examples that remain are no earlier than the fifth and sixth centuries. The most exciting of these "old" Silla objects are three crowns made of sheet gold. Each of the crowns varies in detail but the basic design is similar. Rising from a gold band are alternating forms resembling stylized trees and antlers, while on one crown wing-like forms project from the back. Additional brilliance is given by inlaid jewels, pendants and *magatama* (comma-shaped pieces of

jade) which hang from the metal. Magnificent as these royal diadems are, they are as important for the light they shed on the antecedents of the Korean people as for their aesthetic qualities.

The nearest parallel to these crowns has been found in the Altai mountains of Siberia, where, in tombs of about the fourth century B.C. crowns with much the same type of ornament were discovered. Definite antlers and trees adorned with metal pendants resembling the *magatama* on the Korean crowns indicate a direct cultural tradition between the Tungus peoples of Siberia and the people who populated Silla almost a thousand years later. The exhibition contains other materials which corroborate this theory. Pottery vessels standing on cone-shaped pedestals are Korean descendants of identically shaped bronze vessels used by the nomadic Tungus. When the nomads began to settle in cities the more fragile but less expensive pottery superseded metal.

Two pottery vessels made in the form of a horse and rider portray vividly how a horseman of the fifth century retained the characteristics of his nomadic ancestors. Looking for all the world like the White Knight in *Alice Through the Looking-glass,* each of the riders is set stiffly in his saddle. Fortunately, the horse is static, for one feels that a brisk movement would tumble the horseman from his seat. A pottery bowl of the type already described seems balanced in a precarious manner on the horse's back, but close inspection shows it to be strapped on—an advantage not shared by the knight. An over-large sword adds a final note of delightful incongruity to each of these warriors.

At the same time that these objects were being made, an entirely different type of art was being produced under the influence of Buddhism, which had found its way to Korea from China. Gilded bronze sculptures by the hundreds, of Buddhas and bodhisattvas (those beings who have given up Nirvana in order to stay on earth and help all living beings), were commissioned by pious donors

J. Leroy Davidson holding pottery vessel from the collection.

and executed by talented craftsmen. The dates ascribed to the earliest of these statues are sixth to seventh century; but most were evidently made around 570 and some possibly earlier, for they reflect styles that flourished in China during the middle of the century and there is no evidence that any significant cultural lag existed between China and Korea at that time. These figures in turn formed the basis of the first Buddhist art in Japan, which was introduced from the southwest kingdom of Paekche in Korea in 552.

Whereas periodic persecutions of Buddhists in China caused the almost total destruction of large Buddhist bronzes there, leaving us only miniature examples of a monumental art, two of the Korean examples are almost three feet high. These are still small when compared with the records of statues twenty or thirty feet in height, but they present the art in a scale that is far beyond the average. Both of these bronzes represent Maitreya, the future Buddha who will come to this earth as a sort of messiah. The larger of these, made in the first half of the seventh century, is probably the prototype of an almost identical wooden sculpture in Koriuji, a Buddhist temple in Kyoto. In these figures we see how the craftsman was breaking away from the rigid archaic forms of the earlier period and beginning to infuse his figures with a human tenderness

and warmth. The abstract concept of earlier Buddhist art which made the symbol of the divinity only human enough to be recognizable was humanized and the image took on the aspect of a being who radiates compassion. Indeed, the sculptor of this work has just avoided oversweetness by the use of simplified planes which generalize the mood and transcend the individuality of the icon.

The later Buddhist bronzes contrive to reflect the art of contemporaneous China, China of the T'ang Dynasty which was so well shown in the Los Angeles County Museum just two years ago. But though these Korean bronzes mirror their Chinese sources they betray a somewhat provincial character in their general heaviness and squat proportions.

Stone sculpture was also made and in the cave temple of Sokkulam in Silla sculptures that rival their counterparts in China were chiselled out of living rock. These, of course, could not be included in the present exhibition.

The Silla Dynasty, which had eventually united Korea, fell in 918, just a dozen years after the collapse of the T'ang Dynasty in China. The new dynasty, known as Koryo, lasted until 1392 and it is from this period that the greater part of the exhibition derives. Ceramics became a major art form during these centuries. The Koreans, borrowing again from the great potters of Sung China, transformed the art into something peculiarly Korean. The waxy, gray-green "celadon" glaze of China was first used in the Chinese manner over an incised line on a plain gray pottery body. Soon, however, a new technique, not used in China, was invented. White and black slips were forced into incised lines; the unfinished object was baked, then covered with a translucent celadon glaze and fired again. The elegance of design arising from this technique is apparent in numerous wine pots, bowls and vases in the exhibition. One of these, the "Thousand Crane Vase," is famous for the brilliant design, which combines medallions with crane motifs set against a background of other cranes swooping through conventionalized clouds. The suave, elongated contours of the vase express the sophisticated refinement that made both Sung China and Koryo Korea the most advanced centers of the civilization of their day. And like such centers, too culturally oriented for their world, both suffered before the onslaughts of the more barbaric Tartars and Mongols.

A spirit of intellectual adventure and inquiry, typical of the Koryo period (for instance, movable metal type was invented at this time), was stifled under the conservative Confucian ideologies which dominated the thinking of the Yi Dynasty (1392-1910). Ceramics became more derivative of China, while painting (by which the Yi Dynasty is chiefly represented in the exhibition) became, as other arts had in the past, dominated overwhelmingly by schools originating in China. It is possible to compare painting after painting and trace the prototype back to a specific Chinese artist. In most instances only the costume or a particular scene differentiates the art of the two countries. Yet the quality is frequently high, and in Chong Son's picture of the Diamond Mountains, painted as late as 1734, there is a freshness of approach that demonstrates the vitality of a tradition which persisted for nearly two thousand years in the "Land of the Morning Calm."

Shakyamuni (?). Gilt bronze. H. 5¼". Koguryo dynasty (?), late 6th century. Duksoo Palace Museum of Fine Arts.

The Art Rental Gallery

Miss Diane Scripps and Mrs. Edward L. Koenig in the Art Rental Gallery.

THE stated purpose of the Art Rental Gallery is "to encourage the collection of art in the area and to make the art of local painters familiar and available, especially to those who wish to 'live' with a painting before deciding upon a purchase." Begun in 1953, the Gallery has to date made over $10,000 in direct sales as well as innumerable indirect sales to renters who have gone to the artist or a dealer to select a painting other than the one rented.

The project is sponsored by the Junior Art Council of the Los Angeles County Museum, a volunteer group working with the Museum's Division of Art. Recalling the early days of the Gallery, Mrs. Herman Weiner, President of the Junior Art Council, recently remarked: "The enthusiasm of the first Gallery Committee was not misplaced. It became apparent immediately that the Gallery would meet the specific need of providing an audience for the works of Southern California artists."

The majority of the paintings are rented by individuals interested in hanging outstanding works of art in their homes and thus adding a new dimension in visual pleasure to their lives. But many of the rented paintings have achieved a wider audience than one home provides, as they have been used in offices, reception rooms, and even in the windows of major department stores. One half of the renters are men who return after each rental period to make new selections. One group of fine paintings had a wide foreign viewing as a result of their being the choice of the Captain of the USS Bremerton for his quarters. As his ship was representing the United States at the Olympic Games in Australia and later toured all the major ports of the Pacific, these rentals were viewed by thousands of visitors.

The Gallery is in existence only because of the devoted interest of volunteers. At present, fifty-one members of the Art Rental Gallery Committee, guided by its Chairman, Mrs. Philip D. Maughan, are responsible for an endless variety of demanding tasks including selection of paintings, staffing of the Gallery, hanging of paintings, decoration, publicity, and openings. These volunteers are assisted by a part-time secretary. Dr. Richard Brown, Chief Curator of Art, and James Elliott, Assistant Chief Curator of Art, provide general supervision; they also contribute inspiration, advice, encouragement, and an experienced point of view. They give a final check to each work selected before it is admitted to the Gallery for rental. The two men, with the Art Rental Gallery Committee, constitute the policy-making group for the Gallery, their de-

At the Frank Perls Gallery Sam Amato shows one of his paintings to Mrs. Philip D. Maughan and Mrs. William G. Cooper.

cisions being subject to the approval of the Junior Art Council Executive Committee and membership. All Junior Art Council members give time to staff the Gallery. This affords the entire membership an opportunity to know how the Gallery operates, what it represents, what it shows, and its relationship to the public.

The increasing demand of the public keeps the Selections Committee operating in constant high gear and necessitates meetings every Thursday from September to May at galleries, the studios of artists, or at the Museum where artists are invited to bring their work for consideration. The present Selections Committee consists of eight members with Mrs. John Rex as Chairman. All members of the Art Rental Gallery Committee may attend these meetings and future members of the Selections Committee are chosen from those displaying the greatest interest and faithful attendance plus a background of necessary knowledge.

Art Rental Gallery Openings coincide with important openings at the Museum. In the past an inventory of new works was available to renters primarily at the openings. Now new work is continually being added, thus affording constant change and a larger selection for the visitors who return often. Works are usually consigned to the Gallery for a period of four months or more so that they may be shown at an opening and have the possibility of more than one rental before being returned to the artist. Oils, watercolors, and sculpture are available for rent or sale to the public. A multiplex is located in the Gallery and holds unframed drawings, serigraphs, woodcuts etc. which are for sale only. Over two-thirds of the works shown each year have been rented. Rental fees range from $5.00 to $27.00 for a two months period. This amount represents two percent of the value of the work of art plus a $2.00 handling fee. The handling charge includes insurance which is carried on each painting from the time it leaves the art dealer or artist until it is returned to the owner. The entire fee goes to the artist and applies to the purchase price should the renter decide to buy the painting.

The roster of contributing artists numbers over one hundred and continues to grow. It includes Robert Chuey, Douglas McClellan, Channing Peake, William Brice, Lucile Brokaw, Carol Cornell, Richard Haines, Rico Lebrun, Millard Sheets, Dan Lutz, Sueo Serisawa, Sister Mary Corita, Hans Burkhardt, Keith Finch, Edgar Ewing, Ynez Johnston and many others. Paintings are chosen from the Perls, Kantor, Robles, Landau, Hatfield and many other galleries as well as from the studios of artist who are not represented by the galleries.

The Gallery gives a comprehensive view of work being done in Southern California and provides a great and continuing stimulus which transforms many viewers into collectors. This past year the Gallery was put on a permanent basis and is open during regular Museum hours. Part of the Auditorium on the second floor of the Museum was partitioned off and this area became the new home of the Gallery. Rentals may be made on Tuesday, Thursday, and Saturday from 1:00 to 3:00 p.m. throughout the year and on Rental Gallery opening nights.

Museum Spotlight

The Vincent Van Goghs Visit the Museum

DR. AND MRS. VINCENT VAN GOGH were guests of Dr. Richard Brown, Chief Curator of Art, during their recent visit to Los Angeles. The installation and lighting of the Van Gogh Exhibition was discussed in detail.

Dr. van Gogh is the owner of many of the paintings in the Exhibition and head of the Van Gogh Foundation. He is the nephew of the artist and son of Theo, the art dealer to whom the artist's now famous letters were written. It was from his father, Theo, that most of the collection was inherited.

The van Goghs toured the Museum and talked with Dr. Brown of the artist, Vincent, and the van Gogh family. They related the interesting story of the gathering together of the collection. Most of the paintings in Dr. van Gogh's collection are on permanent loan to the Rijksmuseum of Amsterdam.

75th Anniversary of the Historical Society

THE Historical Society of Southern California, founded November 1, 1883, celebrated its seventy-fifth anniversary with a program and reception at the Los Angeles County Museum on the evening of November 21, 1958.

Approximately 300 members and friends gathered in the Lecture Hall at 8 p. m. to hear an address by Dr. Lawrence C. Powell, Chief Librarian at the University of California at Los Angeles. His talk, entitled "A Sense of the Past," was received enthusiastically by the audience.

Dr. Rockwell Hunt, a former member of the Board of Governors of the Museum, who has belonged to the Historical Society for fifty years and who served for a time as its president, spoke briefly, recalling important events in the history of the society.

Edward Roybal presented a resolution from the City Council commending the Historical Society for the part they played in the Overland Mail Centennial Celebration and the

Grace Stoermer pouring at the 75th Anniversary celebration of the Historical Society of Southern California.

marking of the Bella Union Hotel as a state historical landmark.

Among those present were daughters of two original founders of the society: Miss Mabel Guinn, daughter of J. M. Guinn; and Miss Clementina De Forrest Griffin, whose father was George Butler Griffin. Mrs. Florence Dodson Schoneman, the first lady ever to serve as a director of the society, was also on hand. Descendants of many other early California families attended.

Following the program, the visitors toured the California Gallery and the Los Angeles 1895 to 1900 show and were served refreshments at a reception on the main floor.

The Historical Society is one of the founding organizations of the Los Angeles County Museum.

Faceted Gems Added to Museum's Collection

A gift of four large sapphires was recently received from Mr. William E. Phillips, prominent Los Angeles jeweller. The largest is a black star sapphire of 57.10 carats.

This is the sixth year in which Mr. Phillips has generously donated facted gems to the Museum. In 1953 he gave the first stone, a remarkable 158-carat specimen of the newly discovered gem mineral, sinhalite. At the same time he also placed on loan a large collection of gems, in the hope of stimulating others to build a collection of gems for the Museum. He has now given a total of 17 stones, valuing over $36,000. All are displayed in the Mineral Hall.

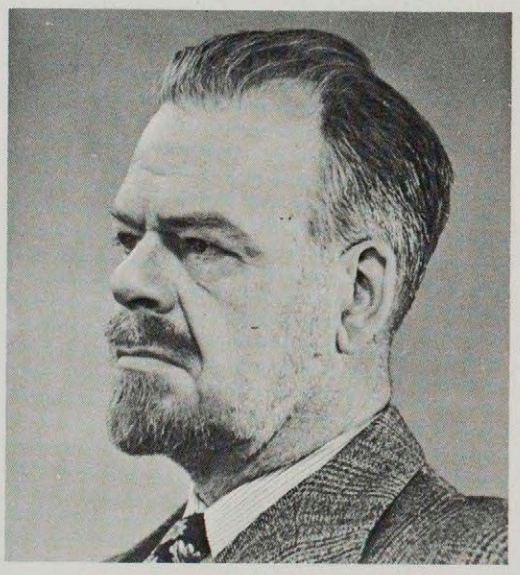
New Permanent Exhibit

Specimens for the new Jackal Habitat Group were collected on the expedition to Africa sponsored by John Jewett Garland. Two adult Silver-Backed Jackals are placed in a scene on the Selengai River, Kenya, East Africa.

Museum Association Newsletter

Bright Galaxy

There is little doubt, certainly at the Los Angeles County Museum, that one of the principal reasons for the great interest in art which has taken hold of Americans everywhere, is in the painting of Vincent van Gogh. Sixty two hundred people, members of the Museum Association and their guests, attended the Association's preview reception for the Van Gogh Exhibition. They waited long and patiently in a serpentine queue, and they were rewarded for their patience with an exhibition which gave ample justification for the special spot which van Gogh occupies in the hearts of all of us.



Henry Russell Hitchcock, Professor of Art, Smith College.

The Van Gogh Exhibition marked the end of a four-month period in which members of the Museum Association have previewed in our galleries, in addition to the Van Gogh, brilliant exhibitions of the works of Daumier and Gris. Along with these exhibitions were the annual California Water Color Society

show and a photographic exhibition of the work of California's pioneer modern architect, Irving Gill. We will remember with a great deal of pleasure the imaginative pergola and garden setting which gave the Gill exhibition so much added meaning and interest.

The Gill exhibition launched the first of a series of four lectures to be presented by the Art Division. On October 24th Henry Russell Hitchcock, Professor of Art at Smith College, gave members of the Museum Association an illuminating review of "Modern Architecture —the First Generation." The lectures to come: A. Lane Faison will lecture on van Gogh on January 13th. On February 3rd Harold T. Stern will discuss the Korean National Treasures. And, on May 12th, to complement the Joan Miro Exhibition, we will have James Johnson Sweeney. The series was made possible by Museum Association funds.

Bringing the Association to You

At the recent Museum Nature Series, thousands of children were shown the wonders to be discovered along our local seashore and in our parks, foothills, mountains, and riverbeds. On five successive Saturday mornings, five ranger naturalists spoke simultaneously in Torrance, San Gabriel, Santa Monica, Van Nuys, and Los Angeles. Using slides, movies, and exhibits of specimens, they discussed and demonstrated the abundant subjects available for study in the immediate area. Tarantulas, discovered within the city limits, were among the many live specimens that proved particularly appealing to the youth groups.

The highly successful program was initiated

California Water Color Society Award winners Dale Hennesy and Louise Preeman stand before Mr. Hennesy's "Wagons West."

by Dr. Mildred Mathias, U.C.L.A. botanist and Chairman of the Science Committee of the Museum Association Executive Committee. Speakers, either science teachers or park naturalists, were selected for their ability to inspire large groups of children, The series, financed by the Museum Association, had a dual purpose: to provide stimulating lectures in the various areas, and to foster a greater interest in the Museum.

International Students' Party

The open-air sculpture gallery, often the setting for festive Association events, on the afternoon of November 30th rang with music and laughter. Gathering around the skillful young square dancers from Hawthorne, the "Swinging Sweethearts" were students, many of them in bright native costumes, from many foreign countries. The regally robed pair from Ethiopia, the turbaned Indians, and the crisply-starched Norwegians then joined hands with their American hosts in folk and ballroom dancing.

All of the ingredients of a successful party —superb music (Tony Ferraro, courtesy of the Musicians Union) excellent food, and good entertainment—were present in abundance and blended to smooth perfection by party chairman Clarence Thurber, the Education Division Staff, and the Museum Association Hosts to make this eighth annual party for foreign and American students a memorable occasion. A student from Israel and his colleague from Jordan were arm-in-arm as they bade Frances Nugent goodbye at the door.

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